

MUSIC—ACTIVITY AT THE METROPOLITAN CONCERTS

The Coming Opera Season Will Be a Brilliant One

me. Jeritz's Admirers to Hear Her in New Role, Including 'Thais' for the First Time in America—Max Schillings's 'Mona Lisa' Promised.

By W. J. HENDERSON.

THE opera season is not so far away that it is premature to indulge in some pleasant speculations as to its nature, purpose and possible achievement. Such speculation might take either of two lines. The first would lead to a mere process of guessing. That is to say, it would do so, if there was any possibility of being mistaken.

The writer's esteemed colleague, who chose to make his entry into the columns of this paper as the grave digger of Shakespeare's tragedy, has invited attention to the habitual attitude of the theatrical manager toward the critic. The manager honestly believes that the new play is a man to go to his theater and guess whether a new play is going to be a box office success.

The foolish critic cherishes the belief that his business is to describe a new play and declare what, in his opinion, are its merits, not its merits. Now the musical commentator who sets out to make prediction about the success of the coming opera season has the easiest task that ever fell to the lot of a prophet.

The season at the Metropolitan Opera House, viewed from the box office, will be brilliantly successful. Socially it will be inspiring. Popularly it will be enthusiastically approved.

Nothing that Mr. Gatti-Casazza, Mr. Bodanzky, Mr. Bartik or Mr. Newman is likely to do could prevent this. The opera going public of a town is going to the opera. It is going even if "The Polish Jew" is given. The appetite for opera cannot be destroyed. Furthermore it does not make any difference what kind of operas are offered. There is one public "Rigoletto" and another for "Romeo et Juliette," a third for "Der Ring des Nibelungen" and a fourth for "Boris Godunov."

The pecuniary success of the recent season of the San Carlo Grand Opera Company should satisfy any thoughtful observer that there are thousands of people eager to listen to operatic performances when given on a modest scale and with singers of limited abilities. Those who have watched the progress of events at the Metropolitan Opera House for the few years must feel that the audiences which attend the performances are asking for nothing overwhelmingly superior to the best offerings of the past.

Therefore it can be predicted without fear of error that from the popular point of view the opera season will be a brilliant success. Mr. Gatti-Casazza disembarked but a few days ago after a summer in unhappy repose and set forth at some length his promises for the season. He will produce certain new operas, and he will revive some old ones. "Der Ring des Nibelungen" will disclose a fuller measure of the interpretative powers of Mme. Jeritz than any work in which she has previously appeared. That may be fortunate or unfortunate, but it will make no difference to the opera going public. Mme. Jeritz's admirers will admire her, no matter whether her art expands to the limits of the horizon or shrinks to the dimensions of a correct "Thais" costume. And Martinelli's admirers will behave in a similar manner.

The writer of this column confesses to a lively curiosity as to the results of the season, and especially the "Mona Lisa" of Max Schillings. He once heard an opera by this composer and fervently hoped he would never hear another, but perhaps this new one does not resemble the other. The writer had no intention of hearing Schillings opera anyhow, but before starting to Europe that he had planned to be in Dresden "Salome."

So he wrote to Ernest Schuch, the distinguished conductor of the Dresden Opera, for the dates of the "Salome" performances, which were received in due time. Having reserved seats for a certain Sunday evening for himself and the faithful partner of his times, he arrived (with her) late Sunday afternoon and put up at a certain inferior hotel, mismanaged by a superior people, who knew how to make themselves extremely disagreeable to Americans. He and the faithful partner dined leisurely and retired at a comparatively early hour, only to learn the next morning that dates had been changed; that "Salome" had been given while they were in the inferior hotel, and that the performance of Max Schillings's "Salome" was given at the Hotel Biltmore. Well, they had the reserved seats and so they went.

A Disappointment. It was a decidedly dull evening. The memory of it makes one very glad that Mr. Gatti is not going to produce "Moloch." "Mona Lisa" is a much more hopeful theme. We all remember her as the lady with the blue hair that did not come off and we all remember the charming episodes in the history associated with the name of Leonardo da Vinci. Possibly these reminiscences are the materials for Mr. Schillings's opera. They are more promising than the depressing deeds of Moloch.

A revival of Rossini's "William Tell" is also promised. Mr. Gatti-Casazza holds firmly to his faith in Rossini, despite the sorrowful fate of the Italian in Algiers. But, of course, William Tell was no Italian and he never went to Algiers. Furthermore, he has an overture which every child has heard. Some low minded people declare that the overture is the best part of the opera, which may be true, but is none the less a misleading statement. There is such good music in the score. Rossini wrote it with all his powers and speed with it to conquer Paris. Its lure has been set forth as the reason for Rossini's retirement from operatic composition. The truth probably was that he was tired of working. He had enough money and fame. It is as easy to enjoy repose and freedom from the endless anxieties and vexations of the creative artist's career. All these productions and revivals will furnish reviewers with opportunities to recount ancient history and publish startling facts about progressive music. But it is pretty safe to say that the chief interest of the public will be drawn to the assumption of the role of Thais by Mme. Jeritz. The public has indeed seen a good deal of the Austrian soprano, but it is eager to see more, and Thais will permit of this.

Much Comment There'll Be. Also there will be much learned comment expended on her interpretation of this highly psychological character, which comment will interest about one-fifth of one per cent. of the opera going public. When it comes to a stage contest between the physical and the physical the betting is always in the latter. The physical has about a much chance against the physical. A professor of English literature, starting on the "Idyll of the King" could have against Vivian doing a



NEDELKA SIMEONOVA IN VIOLIN RECITAL TOWN HALL

LOUIS GRAVEURE RETURNING. Louis Graveure, returning from Europe, where he gave four successful recitals in Berlin in the space of three weeks, will be heard in his first song recital of the season at Town Hall on Saturday afternoon, with Conrad Bos at the piano. Two groups of German lieder, old English songs, French songs and English and American songs make up his program.

Joseph Urban Has Designed New Orchestra Background for Philharmonic. The Philharmonic Society at the Metropolitan Opera House this season will enjoy the advantages of improved acoustics in a new artistic setting. Joseph Urban has designed an orchestra background which embodies the principles of modern science in its relation to sound. Josef Stransky will conduct the first concert in this series on Tuesday evening, November 14, and during the months of November, December and January programs will be given which will offer acknowledged masterpieces in the classical and modern schools. At the opening concert of the Philharmonic on Thursday evening, October 26, and Friday afternoon, October 27, in Carnegie Hall, Mr. Stransky will give the first American performances of Korngold's symphonic overture, "Surrealism," and the first Philharmonic presentation of Richard Strauss's "Salome's Dance."

The seventh symphony of Beethoven will open the programs. The orchestra will also play Debussy's "Nuages" and "Fetes." The box office sale of tickets for the society's concerts at the Brooklyn Academy of Music opened on October 16. Season tickets for the series at the Metropolitan Opera House on eight Tuesday evenings and four Sunday afternoons may be obtained at the Philharmonic Society's offices in the Flisk Building at Fifty-seventh street and Broadway.

The New York Symphony Orchestra, with Walter Damrosch, conductor, and Paul Kochanski and Albert Spalding, as the assisting artists, left New York for its first tour of the season on October 20. Mr. Damrosch is directing concerts in New Rochelle, Washington, Baltimore and Philadelphia and will return here in time for the society's first concert in Aeolian Hall, Sunday afternoon, October 29. At this concert Mr. Damrosch will play the first piano part in Saint-Saens's "Le Carnaval des Animaux." He will direct the first two numbers on the program, Brahms's Symphony No. 2 and Vivaldi's concerto in A minor for string orchestra, arranged by Sam Franko, and René Poldoski will conduct the Saint-Saens work, the second piano part being played by Mr. Damrosch's nephew, Leopold Damrosch.

Among the fourteen parts of the "Carnaval" Saint-Saens has devoted one part to "Pianists." This part is a parody on a Czerny exercise. After listening, the hearer may decide whether the composer means to imply that pianists—beginners, at least—are dangerous beasts that ought to be kept behind bars, and in classing them among zoological specimens whether they would be better seen than heard. Another movement in the suite is called "Fossils." These consist of well known tunes of which Saint-Saens, himself, had presumably grown tired. The first is his own "Dance Macabre."

Albert Spalding will be the soloist at the society's first pair of concerts in Carnegie Hall, Thursday afternoon and Friday evening, November 2 and 3. He will play Brahms's violin concerto. The central numbers will be Symphony No. 5, B flat, Glazounov, and "Fontaine di Roma," Respighi.

Jaucha Fischberg has been engaged as the concert master of the new City Symphony Orchestra, founded by Senator and Mrs. Coleman du Pont, together with a group of prominent New York

business men, to give concerts of the highest type at moderate prices. Mr. Fischberg only arrived recently in this country from Petrograd, where he has been well known both as concert master and soloist for more than ten years. He was selected by Dirk Koch, the City Symphony's conductor, in competition with many other violinists of this country and Europe. For its concerts in Carnegie Hall and Town Hall, twelve each, the City Symphony Orchestra has engaged only soloists who will not appear with any other important symphony society in New York this season. No soloist has been engaged for the opening concert in Carnegie Hall on November 18. Elena Gerhardt will sing at the second concert, which will be given in Carnegie Hall November 27, and two days later at Town Hall.

Reinold Werrenrath, on account of illness was forced to cancel his spring concert last season, will give his first New York recital of the year in Carnegie Hall this afternoon. He will include in his program the aria "Heraclitus" from Massenet's opera "Heraclitus." Four new Danish songs will be the novelty of the occasion, while a F sharp minor, Schumann; nocturne opus 27, No. 2, C sharp minor, Chopin; G flat, Schumann; F minor, Chopin; Don Giovanni Fantasia, Liszt.

At the Town Hall this afternoon, Mile. Oda Slobodskaja, Russian operatic singer, will give her first American recital. Mile. Slobodskaja is appearing in this country in conjunction with the Ukrainian National Chorus. She will sing a varied program of Russian music.

Ignace Paderewski will give his first New York recital in Carnegie Hall, November 27. He treasures among his possessions a piano pedal, now plated with gold and inscribed with the names of Captain Patton and the officers of H. N. S. Concord, the cruiser on which Paderewski went from England to Denmark in December, 1918, on his way to Warsaw. The cruiser was fog-bound in Copenhagen for two or three days and one evening the wardrobe officers asked the future Prime Minister of Poland to play for them.

In the wardrobe was a little upright piano, "cottage" piano as it is called in England. One pedal was missing, and several keys did not "speak" while the piano, generally, was chiefly notable for the manner in which it was out of tune. That made no difference. In the little wardrobe, thick with tobacco smoke and crowded with young officers, Paderewski played for over an hour. The last piece he played was the familiar "Polonaise Militaire" of Chopin. Forgetting, for the moment, that he was not before a concert grand, he brought his foot down with such force on the "loud" pedal that it snapped off. That ended the evening's concert. The officers, however, kept the pedal, had it plated with gold and suitably engraved and sent it to Paderewski as a souvenir of the evening, and now it rests with the scores of other trophies which fill one of the rooms of Riond Bousen, his home in Switzerland.

Mme. Galli-Curel, who will make her first New York appearance of the season in concert at the Hippodrome to-night, will give only two New York concerts during the present season, an extensive tour through the middle Western and Southern sections of this country and eastern Canada, leaving but a meager portion of her time for appearances in the East. She began her seventh consecutive season in this country

October 2, her last concert of the season being scheduled for next May 30. In addition to her concert tours, Mme. Galli-Curel will make her opera appearances as last season with the Metropolitan and Chicago Opera Companies. Her program for to-night is: "Amerosi Mei Giorno," Donizetti; "The Pretty Creature" (old English), Storace; "Roberto, tu che Adoro," from "Roberto il

Continued on Page Eight.

AMUSEMENTS.
Tenth Season 1922-1923
Talks on Questions of the Hour
By **Miss JANET RICHARDS**
Thursday Mornings at 10:45
THE ELY ALUMNAE ASSOCIATION
Lecture dates Thursday, Nov. 2nd, Nov. 9th and every alternate Thursday thereafter throughout the month of January, February, March and concluding April 6th.
Talks on questions of the hour—all vital and of intense interest by Miss Janet Richards herself, at the **Hotel Plaza**
Tickets \$1.00 (including taxi for the two lectures), \$2.00 (including taxi and luncheon at the Hotel Plaza, Hotel Biltmore, or at the door on the morning of lectures)
Single Tickets Sold On Day Of Lecture.

LEE KEDICK Presents
HUGH WALPOLE
Eminent English Novelist and Critic, for a course of Six Lectures on
The English Novel of the Twentieth Century
BROADHURST THEATRE.
Tues., Oct. 31—Introduction.
Fri., Nov. 3—Thomas Hardy.
Mon., Nov. 6—Joseph Conrad.
Fri., Nov. 10—The Realists.
Tues., Nov. 14—The Younger Generation.
Mail orders: Nov. 2, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 31, 1922. Course Tickets \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00. Box Office.

Century Theat., Sun. Aft., Nov. 5
ONLY APPEARANCE THIS SEASON.
ROSA RAISA
World's Supreme Dramatic Soprano, &
GIACOMO RIMINI
Baritone, Chicago Opera Co.
Tickets \$1.00 to \$2.50 (plus 10% tax)
Mail orders: Nov. 2, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 31, 1922. Course Tickets \$1.00, \$1.50, \$2.00, \$2.50, \$3.00, \$3.50, \$4.00, \$4.50, \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, \$7.50, \$8.00, \$8.50, \$9.00, \$9.50, \$10.00. Box Office.

Oratorio Society
Announces Plans for Its Concerts
Will Present Three of Them This Season in Carnegie Hall.

THE Oratorio Society announces the programs for its three concerts this season in Carnegie Hall as follows: November 22, Paolo Gallico's "The Apocalypse," \$5,000 prize composition; December 27, "The Messiah"; April 4, 1923, a copella music.

Edward Johnson, tenor of the Metropolitan Opera Company, is on a concert tour prior to the commencement of his duties at the opera. He opened his concert tour this last week in a joint recital with Edith Mason of the Chicago Opera. The cities to be visited before returning to New York include Knoxville, Tenn.; Kenosha and Oshkosh, Wis.; Racine and Winnipeg, Canada, and Fargo and Grand Forks, N. D.

Among the stage and musical celebrities that arrived last week from Europe on the Homeric was Mme. Marguerite Namara, prima donna soprano of the Chicago Opera Company. Mme. Namara returns from a highly successful concert season in England and on the Continent.

Continued on Page Seven.

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ORATORIO SOCIETY
of New York
Albert Stossel, Conductor
Three Major Concerts
at Carnegie Hall
The APOCALYPSE Nov. 22
\$5,000 Prize Composition.
The MESSIAH Dec. 27
A CAPPELLA April 4
Seats now on sale at Office of the Society, 1 West 34th St.
Fitzroy 0969.

DANIEL MAYER announces
Aeolian Hall, Tuesday Eve., Oct. 24
Viola Recital—**HAROLD DE WALT**
Aeolian Hall, Wednesday Aft., Oct. 25
SONG RECITAL—**ERNEST SPARKES**
TOWN HALL, SUN. AFT., OCT. 29
SONG RECITAL—**LEORA LARSEN**
TOWN HALL, Friday Eve., Nov. 3
VIOLIN RECITAL—**RUDOLF MISERENDINO**
TOWN HALL, Sunday Evening, Nov. 5
VIOLIN RECITAL—**ILLUMINATO**
Knahe Piano.
Carnegie Hall, Wednesday Eve., Nov. 8
Piano Recital—**MISCHA LEVITZKI**
Tickets at Box Office, Steinway Piano.

NEW YORK SYMPHONY
WALTER DAMROSCH, Conductor
ALBERT COATES, Assistant Conductor
BRUNO WALTER, Guest Conductor
12 Thurs. Aft., 13 Friday Evgs., \$3 to \$20
6 Sat. Aft. for Young People \$3.50 to \$10.
16 Sunday Afternoon Concerts, \$8 to \$25
Subscriptions: Nov. 12th, Aeolian Hall, Oct. 29
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